



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PRINCIPAL ACCESSIONS

THE WOOLSEY GIFT.—The Trustees of the Museum accepted on November 19, 1906, a gift of a unique character, made by the late Col. Charles W. Woolsey and consisting of a collection of ecclesiastical objects in silver. The collection embraces examples of *ex voto* offerings, reliquaries, *benitiers*, bookbindings, frames and other objects used in Churches and covering a period from the fifth century to the present time.

The collection has, besides its sentimental and intrinsic interest, an educational value of importance to workers in metals as showing the applications of styles in art to the decoration of ecclesiastical objects.

IRISH DISH RINGS.—Silver dish rings, or bowl stands, are almost invariably of Irish make; although Sheffield plated copies (of which the Museum has just secured a good specimen), possibly made in England, are to be found. They were stands for a circular bowl, such as the old Oriental punch bowl, to prevent it from scorching the polished mahogany table or its cover. They may have been used as stands for the circular wooden bowls which held potatoes, and hence the name "potato-ring," although Sir Arthur Vicars (Ulster King of Arms) protests against the use of the name as applied to these vessels, which, he declares, are punch bowl rings.

The earliest mention of these rings occurs in the records of the Dublin Goldsmiths, about 1720. Most of those noted in various collections date from 1750 to 1800, like the six reproductions just purchased by the Museum. Few were made after the latter date. The first rings were plain with pierced patterns and without ornament; those of the second type were pierced and chased with animals, flowers, scenes, etc., and toward the end of the century these are skeleton frames of silver wire. The

reproductions are of sterling silver, made in Dublin and are faithful copies of old rings, pierced and chased by hand in precisely the same manner as the originals
J. H. B.

MEDALS.—Our collection of medals has recently been enriched by gifts from Mr. and Mrs. Frederick S. Wait. Some of the examples are described below.

Two of the medals may be called "Canal Medals." On November 17, 1869, the *Compagnie Universelle du Canal Maritime de Suez* issued an interesting medal commemorating the opening of that great waterway—the feat of French engineers—which joins the Mediterranean and Red Seas. The inscription on the obverse has a particular interest at this time when the possibilities of peace are being discussed: it reads: *L'Épargne Française prépare la Paix du Monde*. This medal was an early work of Oscar Roty, one of the foremost of French medalists. In 1880, Roty designed another medal commemorating the joining of the waters of the Pacific and Atlantic Oceans, the reverse of which reads: *Canal de Panama. Compagnie Universelle du Canal Interocéanique, 7, 8 et 9 Décembre 1880. À Ses Souscripteurs La Banque Parisienne*.

A third medal by Roty commemorates the gift of the Bartholdi statue of Liberty to the City of New York, the inscription of its obverse reading: *Union Franco-Américaine Statue colossale de la Liberté Éclairant le Monde, 28 Octobre A. D. MDCCCLXXXVI*.

To the Huntington collection of memorials of Washington, Franklin and La Fayette, have been added a bronze badge bearing a relief of Washington, which was worn in the Centennial procession in this city in 1869; a Washington half penny; a medal bearing Washington's motto *Exitus acta probat*; the rare, curious and somewhat primitive Manley medal of Washington; a medal commonly called the Voltaire medal of

Washington, so named from the fancied resemblance of the profile to that of Voltaire; a Franklin medal of the year 1784, and a La Fayette medal of 1789.

An interesting memorial medal of John Brown, depicting the famous agitator with the familiar long beard, was executed by the Dutch medalist, J. Würden, and was evidently made for a French society, for the significant inscription is as follows: *À la mémoire de John Brown, assassiné juridiquement à Charleston, le 2 Décembre 1859, et à celle de ses fils et de ses compagnons, morts victimes de leur dévouement à la cause de la liberté des noirs.* A copy of this medal was secured for the Museum in Europe.

To the medals commemorative of battlefields, has been added Dadler's silver medal of the Battle of Breitenfeld in 1631, and the less important medal celebrating Drake's victory over the Spanish navy at Vigo in 1702.

An athletic medal by L. Coudray, a silver New Year card by Pawlik, an interesting medal issued in honor of die-sinkers and a bronze medal, by Bovy, are included in the collection. F. S. W.

A ROYAL CHRISTENING SUIT.—The Museum's collection of laces has recently received an important addition through the gift, by Mrs. W. K. Vanderbilt, of a royal christening suit. This consists of a dress and an over-garment, of exquisitely fine Brussels appliqué of early nineteenth-century work. The design, which is the same on both garments, is floral, covering the fine net grounding with delicate sprays and tendrils. The gift is especially interesting just at this time in connection with the recent presentation, by the Pope, of "les langes bénits," or consecrated layette, to the heir apparent of the throne of Castile, following a custom which was established in France at the time of Louis XIII. Several of these christening suits are shown in the South Kensington Museum. In the eighteenth century an outfit of this character included a lace front for the dress, a cap and headpiece, a pair of mittens, and a collarette.

The present exhibit will eventually be placed in a central case in Gallery 33, where it will form a most attractive feature of the nineteenth-century laces.



BRUSSELS APPLIQUÉ, NINETEENTH CENTURY—DETAIL